







## EXTRACT.

PLUCK AND PRAYER.  
There was no use of flogging.  
And I told Oldish.  
For what could be held on to things,  
We'd judged to let our go.  
There were lots of folks that I'd offer  
Along with the rest of us,  
And it didn't seem to hold our while  
To make such a difficult floss.

To be sure, that was most empty,  
An' our porters scarce.  
An' not much of anything plenty an' cheap.  
But water—an apple-sauce.

But then—  
I told Oldish—

It's n't any use to groan,  
For heat and blood can't stand it, and he

Was nothing but skin and bone.

But laws! of you only heard him.

At any hour of the night.

A passing out in that close there,

"I would have seen you crazy quay."

I patched the holes of those trousers

With this that was noways thin.

But it seemed as of the pieces were out

As fast as I could min.

To me he said mighty little.

Of the many ways we trod,

But at least a dozen times a day

He talked it over with Old.

Down on his knees in that close.

The most of his time was passed,

For Oldish knew how to pray.

Much better than how to fast.

But I am that way contrary.

That of things do go just right,

I feel like rollin' my sleeves up high

An' gittin' to work.

An' the plants I never that winter,

I ain't going to talk about;

An' I didn't even complain to God,

Though I think that Old had out

With this kind of a needle.

I drew the wool from the door,

For I knew we'd start to death.

Or to lay because we were poor.

An' Oldish he wondered,

An' kept my patchin' his knees,

An' thought it strong how the mail hold out

An' strong he did it freeze.

But I said to myself in whispers,

"God knows where his gifts gonna

An' it's always that faith gets down

As far as the fingers ends."

And would not have no one reckon

My Oldish's shirt.

For some, you know, has the gift to pray,

And others the gift to work.

Johnnie Portland, in Harper's Weekly.

EXPERTS IN HANDWRITING—CHABOT.

The career of the earliest recognised authority on the similarity of handwritings, to whom the title expert was first applied, exemplifies so completely the training that all who aspire to a career in the profession should undergo, that much instruction will be gathered from the recital, to say nothing of its interest. This was the son of a Hampstead farrier, who, in country life, lying somewhat heavy on him, about the time of the battle of Waterloo ran away to London to seek his better fortune. He had a fine gift of penmanship and a good tenor voice, and he expected to turn them both to move narrative account in the great city than in the simple village of Whitechapel. It is pleasant to know that from the first his bold stroke for freedom succeeded, for at a coffee-house which he frequented to study the advertisements in the daily papers, he fortunately at once made the acquaintance of a music-master, employed at a fashionable Kensington school, by whose friendly offices he was himself engaged there to teach writing and the use of the globes, and from among whose pretty scholars came the lady who was afterward his wife. But with merely a day's employment his energy was not satisfied; there still remained his evening and his voice, and for both he began to look about him for occupation. To the old opera-house in the Haymarket the future expert sang regularly, with his friend from Kensington, who had been the means of introducing him to the chorus-master, Mr. Jeune; and there, among many other acquaintances, he formed a lasting one with a Bavarian named Hulmann, from whose offices in Rathbone Place were issuing the first specimens of an art then unknown in England. Lithography, the discovery of Senefelder at Munich in about the year 1796, is closely connected with the study and identity of handwritings. Alois Senefelder was a poor musician, driven to many straits to find material on which to engrave his compositions, new plates of copper, for each being altogether beyond his means. He tried etching on stone, but could not get clear impressions from it, until chance proved that the stone could be first written on, and then printed from. The capability of this process was soon made apparent. The exclusive privilege of employing the process in Bavaria was in 1799 granted to the inventor, who established in Munich a lithographic establishment, which met with much success. In 1817 his book was published, in which he tells the story of his partly accidental discovery, and the next year he entered into partnership arrangements for working the process in other countries, one of which was that provided over by Hulmann in Rathbone Place. There the writing-master and chorus-singer soon grew intimate with the lithographer. The offices were the meeting place of many of the operatic lights of the day, and there, as a child, might have been almost daily seen, running in and out among the presses, Garcia's little daughter, Maria, known subsequently as the great artist Malibran, and soon after to make her first appearance as the Maid of Asturias. Much of the work of a lithographer lies in making facsimiles of letters and circulars for business men. A facsimilist, in full employment, closely trained to follow every turn of the pen, and note every slight mannerism of letter formation, laid up store of observation that would escape the ordinary reader, the formation of the capital letters, the flourishes, and many other characteristics in which all handwriting abounds. In the foundation of a new calling the first step, in all human undertakings difficult, become doubly so. At first, then, public recognition of the expert was slow. He had some small private practice, but until the well-known case of "Jenny Wood of Gloucester," in the year 1836, he was not brought before the courts in the public manner that labor made his name so familiar. Mr. James Wood, draper and banker of Gloucester, died worth a million of money, and as he was known to have the singular humor of secreting codicils where people as a rule only look for wills, codicils accordingly turned up after his death, with regularity and of a contradictory force, truly astonishing, at least to anyone not sufficiently gifted to trace the source from which they in all probability emanated. On the authenticity of many of these codicils the expert was called to prove, and, if we may trust the judgment of the Master of the Rolls, delivered in 1839, the opinion given helped materially to elucidate many of the intricacies and mysteries of the case, a year and a half afterwards, when a certain Mrs. Hayes, as executrix of Olivia, Princess of Cumberland, proceeded in the Court of Chancery against the Duke of Wellington, one of the executors of his late Majesty George IV., he had an opportunity of examining and deciding upon the validity of most of the papers produced

is that extraordinary affair among them letters and the attestations signatures of most of the Ministers in power at the time. It was an action brought to recover the sum of £15,000 claimed under the will—or, rather, a will of George III., dated from St. James's, June 2, 1774, whereby that gracious monarch was charged with having made provision for his rice to the above amount "as a recompence for the infidelity in which he may have known through his father." The heiress Olivia, who had never received a partition of the bequest, was a daughter of the King's brother, the Duke of Cumberland, the offspring of an undoubted marriage solemnised at Kew. The question of the appearance, either by art or by the mere effect of time, is one of the most interesting connected with the business of the expert, and will be again referred to. Perhaps the most pathetic instance of its employment was when Sixt Leopold McClintock returned in the Fœtus from the expedition after Franklin, bringing with him, among other relics, a discolored and illegible scrap of paper found among the remains of the ill-fated explorers of the Erebus and the Terror, which, after long and careful treatment with nitrolic acid, there appeared the record of one long despaired of by his friends, and who, in default of a better explanation for his disappearance, had been supposed to have sailed and perished, as in fact he did, in the glorious company of the great explorer. The expert now, therefore, as far as the courts of law are concerned, has a clear field before him. His value was never more strikingly exemplified than in a recent case of forged wills. The document in question was a will, the signature to which was unadulterated, genuine, the whole of which, indeed, to all appearance was in regular form and duly witnessed. It dealt with some seventy thousand pounds, the greater part left by the testator to the man in whose house he was lodging, five thousand pounds only being bequeathed to his only son, to the testator's knowledge and to whom, by later will (never found and presumably destroyed), there was a bequest of almost the entire property. The whole mode of operation was made clear, and proved to have been almost exactly as the expert had suspected, to whom at the beginning of the proceedings the will had been entrusted for examination, and who had made the following observations upon it. In the first place, the signatures were all genuine, and the document itself in the end of one of the attesting witnesses—a fact fully admitted. The testator's signature was at the bottom, and the attesting witness, rather curiously crimped in the side, from their position giving rise to the idea in the expert's mind that they had been added subsequently with a view to accommodating the signature. Early in the inquiry the will had been glazed and framed, and now left to itself, the paper as it were began to speak and declare itself otherwise than it seemed. They were not pencil-marks, but the hollow areas where pencil-marks had been, and soon they took the form of words and fragments of words, and by the aid of a powerful magnifying glass could even be read, sufficiently clearly to fit the expert to be able to say that they were in the handwriting of one of the attesting witnesses and principal legatees, the prime mover, as it afterwards appeared, in the fraud. It had long been known to those who had had experience of palimpsests that time will often recall a writing long believed to have been obliterated. Here, then, was clearly a palimpsest of one kind or another, an ink-writing over pencil; apparently, from what could be deciphered, a letter, for at the head of the document traces of "my dear" could be seen—a suspicious fact, to which the date under the signature also pointed in corroboration. And that is precisely what had occurred, for the testator, believing himself to be at extremes, desired the presence of his son, and at his request, the principal legate had written for him the latter, taking the precaution of writing it in pencil, while he was equally careful that the signature should be in ink. Then the pencil was rubbed out, as it seemed entirely, and over the precious signature the will was written, dividing the property among the attesting witnesses and legatees, and practically disinherit the son. —Ogilby.

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CODE OF SIGNALS IN USE IN VICTORIA PEAK.

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PLAN OF THE CITY OF VICTORIA.

NEW PLAN OF FORMATION CONCESSIONS, SHANGHAI.

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